

Argentine Cinema Between Ice and Mountains: Patagonia and Antarctica as Landscape, Theme, and Motivation

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Abstract

This brief article examines the relationship between Argentine cinema and the country's southern territories, focusing specifically on Patagonia and Antarctica. It analyzes both fiction and documentary film production, highlighting recurring themes, aesthetic styles, and the logistical challenges associated with these extreme, inhospitable, and circumpolar locations.

Indeed, these regions function not only as powerful visual settings but also as symbolic elements that determine and condition Argentine audiovisual narrative and poetics.

Keywords

Argentine cinema, Patagonia, Antarctica, documentary, fiction, extreme landscapes, audiovisual production.

1. Introduction*

Argentine cinema was born with cinema itself. Just a few years after its creation by the Lumière brothers, cinema arrived in Argentina thanks to pioneers such as Eugenio Py, Federico Figner, Max Glücksmann, Enrique Lepage, Mario Gallo, and the Valle brothers, among other adventurers.

National cinema has established a particular relationship with the country's southern territories, especially Patagonia and Antarctica. These extreme regions not only provide visually striking landscapes but also allow for the exploration of issues related to identity, historical memory, isolation, and confrontation with nature. Patagonia, with its vast mountains, glaciers,

and lakes, and Antarctica, with its inhospitable climate, function as symbolic spaces where adventure and reflection on the human condition converge.

This article analyzes the relationship between Argentine cinema and the southern territories from three perspectives: representation in fiction and documentary films; recurring themes associated with these regions; and the aesthetic and logistical challenges of audiovisual production in extreme locations. It explores the deep and multifaceted relationship between Argentine cinema and the regions of Patagonia and Antarctica, analyzing how these vast and enigmatic territories have served not only as cinematic settings but also as influences on narratives, themes, and aesthetics in both fiction and documentary works. Key filmmakers, films, and documentaries addressing geography, culture, history, and human complexity in these extreme environments are examined, identifying recurring thematic patterns that define a distinctive and unique cinematic subgenre.

* Las películas mencionadas en este artículo están hipervinculadas a los respectivos trailers

Extreme Landscape as Emotional Architecture in Argentine Cinema

In Argentine cinematography set in Patagonia and Antarctica, the extreme landscape functions as a true emotional architecture that shapes and conditions the characters' subjective experience. It is not merely a majestic or inhospitable backdrop, but a dramatic device that affects emotional states, narrative decisions, and the internal rhythm of the story. Southern geography—its open spaces, exposure to the elements, oblique light, constant wind, the presence of ice or steppe—acts as an extension of the inner world, intensifying sensations of uprootedness, introspection, mourning, or revelation. This approach links Argentine southern cinema to aesthetic traditions that conceive territory as a vector of meaning, from poetic naturalism to certain strands of contemporary realism. Consequently, the landscape ceases to be merely a physical background and becomes an active agent organizing the drama, enabling symbolic and emotional readings that transcend geography and reveal how these extreme territories integrate into the narrative identity of national cinema.

2. Historical and Geographic Context

Patagonia has historically been a frontier territory marked by permanent conflict, both with Indigenous peoples and with colonial forces and the Argentine state. This past is reflected in cinema, where the vastness of the

territory, its extreme nature, and sparse population create ideal settings for stories of resistance, isolation, and confrontation with nature.

In Antarctica, Argentine presence is linked to scientific research and geopolitics, consolidating an imaginary of discipline, solitude, and international cooperation. Fiction filmmaking in Patagonia allows for a wide diversity of cinematic genres, while Antarctica—due to its logistical difficulty—is primarily represented through documentary cinema.

Argentine cinematography has found in Patagonia and Antarctica inexhaustible sources of inspiration. Characterized by immensity, untamed nature, and extreme climatic conditions, these regions offer a unique backdrop for exploring the human condition, relationships with the natural environment, and the construction of identities. From early cinema pioneers to contemporary productions for film and streaming platforms, the bond between the camera and the southernmost part of the continent has generated a cinematic corpus worthy of detailed analysis. This work seeks to unravel the particularities of this relationship, highlighting selected significant works—an exhaustive overview would require a broader proposal—and the thematic constants emerging from this dialogue between cinema and territory.

3. Patagonia in Argentine Cinema

3.1 Recurring Themes

Argentine Patagonian cinema presents recurring themes that articulate landscape, narrative, and social reflection:

I. **Nature as protagonist:** mountains, glaciers, lakes, and forests act as active characters.

II. **Adventure and isolation:** stories of exploration or survival reflect confrontation with a hostile and inhospitable environment.

III. **Social conflict and historical memory:** repression, colonization, and political tensions intertwine with narrative.

IV. **Marginality and resilience:** characters adapting to extreme conditions demonstrate human resistance.

3.2 Selected Productions

(Whenever possible, links to trailers or feature films are provided.)

Fiction cinema has used Patagonia as a canvas to explore a wide range of genres and themes. The immensity of the landscape often mirrors the characters' inner states.

La Patagonia Rebelde (1974, Héctor Olivera): based on Osvaldo Bayer's historical investigation of the same name, it portrays the rural workers' strike of 1921–1922, with the Patagonian landscape as a silent witness. Wide shots reinforce the characters' vulnerability in the face of nature and history. Considered a classic of Argentine cinema, the film won the *Silver Bear* at the Berlin Film Festival in 1974.

Nieve Negra (2017, Martín Hodara): a thriller in which snow and isolation heighten narrative tension and character psychology. Starring Argentina's most popular actor, Ricardo Darín, it became an immediate box-office success. Although set in Patagonia, it was filmed in the region (Bariloche, Río Negro) as well as in Andorra.

La reconstrucción (Dir. Juan Taratuto, 2013) constitutes one of the most singular approaches to Patagonia in contemporary Argentine fiction. The film shifts the gaze away from landscape as mere visual spectacle, transforming it into an emotional dimension accompanying the protagonist's mourning. Set in Ushuaia, Tierra del Fuego, Taratuto uses southern geography—changing skies, harsh climate, winter light—as a dramatic device reflecting the inner process of emotional reconstruction. The city, forests, and Fuegian coastline function simultaneously as spaces of containment and estrangement, articulating a narrative in which the environment catalyzes relationships, silences, and retrospection. In this sense, the film expands the expressive possibilities of Patagonian cinema, demonstrating how the region can sustain intimate and psychological narratives without losing symbolic power.

Miss Carbón (Dir. Agustina Macri, 2025): based on a true story, it tells the story of Carlita, a trans woman who becomes the first female miner to work specifically inside the tunnels of the *Río Turbio mines* in Santa Cruz. Filmed on real locations in the namesake city during the harsh Patagonian winter.

Al desierto (Dir. Ulises Rosell, 2017) immerses the viewer in a story of survival and transformation in Patagonian desolation.

El faro de las orcas (Dir. Gerardo Olivares, 2017), an Argentine–Spanish co-production, presents a moving narrative about the connection between humans and marine wildlife, filmed in striking locations in Chubut province, particularly on the Valdés Peninsula.

A notable example is **Wakolda** (Dir. Lucía Puenzo, 2013), which explores the hypothetical presence of Josef Mengele in Patagonia, weaving

a suspenseful historical drama in an apparently peaceful setting. Filmed in mid-winter in Bariloche, Río Negro province.

Other films addressing the region include **Cerro Bayo** (Dir. Victoria Galardi, 2010), an exploration of family ties and secrets in a Patagonian town, and **Una muerte silenciosa** (Dir. Sebastián Schindel, 2025), a thriller set in the southern landscapes of San Martín de los Andes, Neuquén.

The Malvinas War and its aftermath have also been frequently portrayed, as in **Iluminados por el fuego** (Dir. Tristán Bauer, 2005), which addresses the conflict and its repercussions on veterans, partially connected to Patagonian geography. Identity and memory are explored in films such as **Palabra por palabra** (Dir. Edgardo Cabeza, 2008). The war is also present in **Los chicos de la guerra** (1984, Dir. Bebe Kamin), **Soldado argentino sólo conocido por Dios** (2016, Dir. Rodrigo Fernández Engler), **El visitante** (1999, Dir. Javier Olivera), as well as the short films in the series **Malvinas 30 Miradas** (2014), among many others.

Themes of marginality and the struggle for justice appear in **Infierno grande** (Dir. Alberto Romero, 2019) and **El sacrificio de Neuquén Puyelli** (Dir. José Celestino Campusano, 2016). Introspection and personal conflict in hostile environments are central to **Temporada de caza** (Dir. Natalia Garagiola, 2017) and **El invierno** (Dir. Emiliano Torres, 2016), where icy landscapes underscore the coldness of human relationships.

Stories of outlaws and local legends also find their place, as in **Fuga de la Patagonia** (Dir. Francisco D'Eufemia and Javier Zevallos, 2016), about a cartographic expedition led by Francisco “Perito” Moreno, and the iconic **Forajidos de la Patagonia** (Dir. Damián Leibovich, 2013). The series **Reinas** (Dir. Mariano Benito, 2016), **Estepa** (Dir. Mariano Benito, 2019), and **Lejano sur** (Dir. Mariano Benito, 2019) demonstrate the expansion of Patagonian narratives into television formats, exploring the region’s cultural and geographic richness. The series **Atrapados** (2025, available on *Netflix*, Dir. Miguel Cohan and Hernán Goldfrid), filmed in Bariloche, Río Negro, also joins this corpus, using Patagonia’s extreme landscapes for a suspenseful mystery about the disappearance of a young violinist.

Patagonia—with its endless steppe, imposing mountains, and wild coasts—has been a privileged space for the development of cinematic narratives, portrayed from perspectives ranging from survival epics to personal introspection.

3.3 Relevant Documentaries

Patagonia in Argentine Cinema: A Setting of Myths and Realities

Argentine documentaries about Patagonia highlight the relationship between nature, culture, and science, constituting testimonies of an untamed land. Documentary cinema has been fundamental in capturing the essence of Patagonia. Works such as **Troperos** (Dir. Nicolás Detry, 2020) offer an intimate look at the lives of drovers, revealing the hardship and beauty of an ancestral trade, while **Miró, las huellas del olvido** (Dir. Franca González, 2018) delves into the relationship between humans and landscape, exploring rural life and local traditions. History and heritage are also present in **Leyendas del tren patagónico** (Dir. Sebastián Deus, 2018), which rescues the memory of infrastructure vital to the region's development.

The documentary **Jaime de Nevares: Último viaje** (1995, Dir. Marcelo Céspedes and Carmen Guarini) is another notable example, exploring the figure of the Patagonian bishop and his commitment to human rights. Other documentaries such as **1247: La carretera austral** (Dir. Andrés Calla and Jimena Sánchez, 2017) and **Legado del mar** (Dir. Gastón Klingensfeld, 2016) broaden the scope, showing diverse landscapes and human stories tied to them.

In the realm of adventure, documentaries such as **A Line Across the Sky** (2015) and **Mountain of Storms** (1968) highlight climbers' feats on *Cerro Fitz Roy*, consolidating Patagonia as a global epicenter of mountaineering. In **Comparsa** (2018, Dir. Luciana Radeland), the director reflects various experiences and anecdotes of those involved in carnival troupes during the shearing season.

Also noteworthy is the feature documentary **El Buque** (2011, Dir. Enrique del Acebo Ibáñez), filmed aboard the oceanographic vessel *Puerto Deseado*—belonging to CONICET—during a twenty-day scientific voyage between Ushuaia and the vicinity of Antarctica. Presented at film showcases and international scientific conferences in Europe and the United States, the film explores both intersubjective relationships during navigation and the relationship between humans and the ocean from a socio-anthropological perspective.

3.4 The Cinema of Carlos Echeverría

Carlos Echeverría's documentary work occupies a fundamental place in the cinematic representation of Patagonia, both for its investigative rigor and its

critical view of history and social life in the southern territory. Based for many years in Bariloche, Echeverría has built a body of work that links memory, identity, and conflict, articulating Patagonian landscape with complex political and cultural processes.

Emblematic documentaries such as Juan, como si nada hubiera sucedido (1987), about the disappearance of a young man during the last military dictatorship, and Pacto de silencio (2006/2007), about the complicity of part of Bariloche society with Nazi hierarchs who took refuge there—including the presence in the 1940s of Erich Priebke, a former SS commander—stand out.

His powerful documentaries include Chubut, Libertad y Tierra (2019) and Querida Mara, cartas de un viaje por la Patagonia (2008), about a group of shearers traveling south across the Pampas, dealing with harsh working conditions driven by the need to support their families.

Echeverría's documentaries reveal his ability to intertwine territories, histories, and testimonies with singular ethical sensitivity. His approach to the Patagonian environment avoids romanticization: geography becomes a living matter where social tensions, communal silences, and struggles over memory are inscribed. Echeverría has thus become one of the key documentary filmmakers for understanding Patagonia not only as a natural landscape but as a political and human space under constant interrogation.

4. Antarctica in Argentine Cinema

4.1 Recurring Themes

Argentine Antarctic cinema focuses on:

- **Scientific exploration and logistics:** life at research bases and expeditions.
- **Solitude and isolation:** human cooperation and reflection on the human condition.
- **Environmental awareness:** climate change, species conservation, and documentation of natural phenomena.

4.2 Notable Productions

Antarctica in Argentine Cinema: The White Continent as Universal Symbol

Antarctica—the southernmost and least explored continent—represents a logistical and narrative challenge for cinema. Its pristine purity and status as a “domain of all” under the Antarctic Treaty make it a powerful symbol.

Argentine Antarctic cinema has focused predominantly on documentary formats. **Antártida – Dominio Uno** (2025), narrated by Ricardo Darín, is a standout example. This documentary not only explores the majesty of the white continent but also advocates for its conservation and the creation of a marine protected area. The film emphasizes the phrase “Antarctica is the only place in the world that belongs to us all,” encapsulating the vision of a shared and vulnerable territory. Antarctic productions often combine scientific exploration with adventure, showcasing the extreme beauty and fragility of this unique ecosystem.

4.3 Preservation and Restoration of Antarctic Cinematic Heritage

The rescue and preservation of audiovisual heritage are fundamental tasks for understanding a nation’s history and culture. In the context of Argentine cinema and its relationship with polar regions, the Pablo Ducrós Hicken Film Museum of the City of Buenos Aires has led a significant project dedicated to 20th-century Argentine Antarctic audiovisual production.

Archivists such as Leandro Listorti and Andrés Levinson—under the direction of museum director Paula Félix Didier—have been key figures in this project, describing the challenges and criteria involved in preserving these unique materials. Among the most notable achievements is the rescue and preservation of the documentary film **Entre los hielos de las Islas Orcadas** (1928), made by Juan Manuel Moneta. This valuable document of Argentine scientific activities on the white continent is the oldest surviving film shot in Antarctica.

Collaboration extends to institutions such as the Argentine Antarctic Institute for the recovery of Antarctic films. These joint efforts are crucial for gathering, organizing, and analyzing the large amount of material that has recorded various aspects of the Antarctic continent for over a century, ensuring access for researchers and the general public.

4.4 **Cromo** (Series by Lucía and Nicolás Puenzo)

The series **Cromo**, directed by Lucía Puenzo (*XXY*, *Wakolda*), constitutes one of the most ambitious contemporary approaches to Antarctica in Argentine audiovisual production, both in narrative scale and aesthetic treatment. Partially filmed on Antarctic locations, the series exploits the radical nature of the environment—endless light, unpredictable climate, trackless vastness—to construct a scientific and human thriller where research, international cooperation, and ecosystem fragility intertwine with

ethical and geopolitical tensions. Puenzo uses Antarctica not merely as a setting but as a dramatic catalyst, emphasizing the sense of limit, isolation, and permanent risk that conditions every character's decision. In doing so, *Cromo* reaffirms the symbolic power of the Antarctic continent in contemporary Argentine fiction and expands the audiovisual repertoire devoted to this extreme territory.

5. Patagonia and Antarctica: Recurring Themes

The recurrence of certain themes in films set in Patagonia and Antarctica reveals an ongoing dialogue between filmmakers and these geographies.

- **Immensity and solitude:** vast, isolated, sparsely populated landscapes induce reflection on human smallness and introspection; solitude becomes a character in itself.
- **Struggle for survival:** extreme environments serve as natural settings for stories of resilience, endurance, and confrontation with physical and psychological limits.
- **Human–nature relationship:** conservation, human impact, and celebration of wild, pristine beauty are central concerns.
- **Exploration and adventure:** cinema reflects historical fascination with the unknown through epic journeys and discoveries.
- **Identity and belonging:** particularly in Patagonia, themes of regional identity, Indigenous cultures (Mapuche, Yámana, Selk'nam/Onas, among others), migration, and uprootedness recur.
- **Mystery and the unknown:** remoteness and unexplored zones create atmospheres of mystery and suspense.

6. Cinematic Style and Aesthetics

Extreme landscapes impose a characteristic style:

- **Extreme natural lighting:** contrasts of light and shadow on ice and snow create unique aesthetics.
- **Landscape as character:** actively influences narrative, decisions, and emotions.
- **Documentary vs. fiction:** documentaries emphasize observation; fiction uses landscape as dramatic and symbolic resource.

Wide shots, aerial views, camera movements, and visual composition reinforce isolation, adventure, and sublimity—recurring elements of Argentine southern cinema.

7. Production and Logistical Challenges

Filming in Patagonia and Antarctica involves numerous technical challenges:

- **Patagonia:** equipment transport, adaptation to extreme climate, greater narrative flexibility—but significantly increased production costs.
- **Antarctica:** coordination with official agencies, permits, limited infrastructure, and strict safety protocols. These factors condition production duration, resources, and narrative structure, encouraging creative solutions and poetic approaches.

7.1. The filming of *The Revenant* in Ushuaia: extreme production and landscape as a limit

The filming of *The Revenant* (Dir. Alejandro G. Iñárritu, 2015) constitutes a paradigmatic case for examining the relationship between cinema, extreme territory, and audiovisual production in the far south. Although the film is set in the northern regions of nineteenth-century North America, a significant portion of its shooting took place in Ushuaia, Tierra del Fuego, where the production relocated in search of specific climatic and lighting conditions, particularly the presence of snow, ice, and natural winter light.

The decision to film in Ushuaia responded to both aesthetic and production-related reasons. Iñárritu and cinematographer Emmanuel Lubezki opted for an almost exclusively natural-light shoot, which required working within extremely limited time windows, sub-zero temperatures, and complex logistics for transporting equipment and personnel. In this context, the Fuegian landscape ceased to function merely as a geographical stand-in and instead became a narrative and production device: cold, wind, and climatic instability shaped not only the *mise-en-scène* but also work rhythms and creative decisions.

The presence of an international blockbuster in Ushuaia highlighted the capacity of Argentina's southernmost territory to host large-scale productions, while simultaneously exposing the material and human limits of filmmaking in extreme environments. From an industrial perspective, the experience of *The Revenant* resonates with many of the defining traits of Argentine Patagonian cinema: the outdoors as a dramatic condition, the actor's body subjected to the environment, and the landscape understood as an active force that imposes resistance.

In this sense, the filming of *The Revenant* in Ushuaia serves as a case study that broadens the reflection on Patagonia and the far south not only

as spaces of cinematic representation, but also as territories that transform modes of production, radicalize aesthetic choices, and reaffirm the centrality of landscape as a narrative agent.

8. Argentine Film Shoots and Films in the Malvinas Islands

Argentine audiovisual presence in the Malvinas Islands is scarce but significant, marked by historical value and geopolitical limitations. One of the most important records is the medium-length film Nuestras Islas (1966), footage shot by the iconic revolutionary filmmaker Raymundo Gleyzer—later disappeared by the military dictatorship—for *Noticiero Panamericano* on Channel 13. Today of enormous historiographic relevance, this document is one of the few Argentine audiovisual records made in the islands before the 1982 conflict and reveals Gleyzer's critical and humanistic gaze.

Decades later, the independent film Fuckland (Dir. José Luis Marqués, 2000) placed the Malvinas back on the Argentine cinematic map from a radically different perspective. Shot clandestinely on the islands and blending fiction, improvisation, and documentary elements, the film explores identity, political provocation, and performativity, becoming a controversial object within contemporary Argentine cinema. Though limited in number, these works form a corpus that allows Malvinas to be understood as a filmic territory where history, sovereignty, and representation intersect.

9. Carlos Sorín and Patagonia: Landscape as Human Experience

Carlos Sorín's work occupies a singular place in contemporary Argentine cinema for its ability to transform Patagonia into a narrative character. From La película del rey (1985), Eterna sonrisa de New Jersey (1989), Historias mínimas (2002), to El perro (2004), La ventana (2008), and Días de pesca en Patagonia (2012), Sorín has developed a cinematic universe where southern territory becomes a space of introspection, silence, and humanity.

His gaze avoids landscape spectacularization, leaning toward intimate realism: wide shots revealing vastness and solitude; non-professional actors embodying the quiet dignity of everyday life. Patagonian sublimity—endless horizons, wind, desolation—translates into a poetics of the minimal, where simple gestures acquire existential density.

Sorín's cinema stands at the crossroads of documentary and fiction, anthropological record and moral fable. Patagonia appears as a territory of waiting and searching, where displaced or solitary characters rediscover

meaning in the face of emptiness. In this tension between immensity and intimacy, Sorín redefines the relationship between humans and nature in Argentine cinema, showing that the South is not only a geographic destination but also a condition of the soul.

10. Jorge Prelorán and Patagonia

To speak of Patagonian cinema necessarily means engaging with the figure of **Jorge Prelorán** (1933–2009), one of the most influential documentary filmmakers in Argentine and Latin American cinema. His work not only constructed a singular way of seeing Patagonian territory but also established an ethical and aesthetic approach to documentary filmmaking that remains central today.

Prelorán and Ethnobiographical Cinema

Prelorán developed what he called ethnobiographical documentary, a form that moves away from classical anthropological recording to focus on the lived experience of specific individuals. Rather than explaining culture from the outside, his films are structured around the voices, gestures, and life rhythms of the social actors filmed.

In this sense, Patagonia appears not as a spectacular landscape or epic frontier, but as inhabited territory shaped by memories, trades, beliefs, and silent forms of resistance to modernization and oblivion.

The Seven Patagonian Chapters – *“Patagonia in Search of Its Remote Past”*

Within his filmography, Prelorán made a series of seven films centered on Patagonia, readable as a coherent corpus. These works explore different Patagonian zones and communities, emphasizing anonymous characters whose everyday lives condense broader historical processes.

They include portraits of:

- rural and creole Patagonian inhabitants,
- Indigenous communities and cultural transformations,
- territory-based trades (transhumance, animal work, isolated life),
- intimate relationships between humans and extreme geography.

Rather than constructing a totalizing vision, Prelorán proposes a constellation of micro-histories, each chapter autonomous yet part of a sensitive map of southern Argentina.

An Intimate and Political Patagonia

Prelorán's cinema is deeply political, though rarely explicit. His commitment to listening, extended time, and the dignity of those portrayed becomes a political gesture against hegemonic discourses portraying Patagonia as emptiness, promise, or mere resource reserve.

In his films, Patagonia is not background—it is lived experience, its own temporality resisting industrial cinema speed and extractivist progress logic.

Influence and Legacy

Prelorán's Patagonian work left a profound mark on contemporary Argentine documentary cinema. His method—based on coexistence, trust, and implicit co-authorship with subjects—remains a key reference.

Within Patagonian cinema, Prelorán is not only a historical precedent but an ethical and aesthetic foundation, a way of conceiving cinema as encounter, memory, and care for the other.

Regarding the seven chapters *Patagonia, in Search of Its Remote Past*, Prelorán himself questioned whether it constituted a single work or seven one-hour films. See the insightful interview with Prelorán in this publication edited by the Fundación Universidad del Cine (FUC) at the following link: <https://www.ucine.edu.ar/media/src/preloran.pdf>

Among his Patagonia-related films, in addition to *Patagonia, en busca de su remoto pasado* (1992/1993), are the medium-length **Damacio Caitruz** (*Araucanos de Ruca Choroy*, 1970–1971), **Manos pintadas** (1971) about the Cave of the Painted Hands in Santa Cruz, **Los Onas, Vida y Muerte en Tierra del Fuego** (1977), **Costa(s) patagónica(s)** (1962), and **Costumbres neuquinas** (1962–1963).

11. Conclusion

Argentine cinema has forged an indissoluble bond with Patagonia and Antarctica, transcending their mere use as backdrops. Through a rich variety of fiction and documentary works, filmmakers have captured the essence of these territories, exploring landscapes, cultures, and the profound implications of inhabiting or traversing them. Recurring themes—from survival and human–nature relationships to identity and mystery—consolidate a cinematic subgenre that enriches Argentine audiovisual culture while offering a unique global window onto extreme geographies and their impact on human experience.

Patagonia and Antarctica occupy a central place in Argentine cinema not only as settings but as active narrative agents. The former offers landscape diversity and historical conflict; the latter, isolation, science, and contemplation. Together they shape an audiovisual imaginary combining landscape, narrative, and reflection on the human condition.

Within this constellation, the works of Jorge Prelorán, Carlos Sorín, and Carlos Echeverría are fundamental for understanding Patagonia as not merely geography but human, ethical, and political experience. Prelorán inaugurates a cinematic inhabitation of territory through listening, intimacy, and shared time; Sorín transforms southern vastness into introspective space; and Echeverría inscribes landscape within history, memory, and silenced political tensions. Together, their filmographies define an essential lineage of Argentine southern cinema, where territory is not decoration but lived, contested, and thought—affirming that filming Patagonia is always an aesthetic, ethical, and human stance.

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Received: January 25, 2024
Accepted: February 23, 2024